DOCUMENT RESUME

ED 314 354 SO 020 492

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TITLE The "Louisiana Architecture Curriculum." A Briefing Document Prepared for Leslie P. Tassin, State Historic Preservation Officer.
INSTITUTION Louisiana State Div. of Historic Preservation, Baton Rouge.
PUB DATE 8 Nov 89
NOTE 33p.
PUB TYPE Reports - Descriptive (141) -- Viewpoints (120)

EDRS PRICE MF01/PC02 Plus Postage.
DESCRIPTORS Architectural Character; *Architecture; Building Design; *Cooperative Planning; Grade 8; Social Studies; State Curriculum Guides; State History
IDENTIFIERS Built Environments; *Heritage Education; *Louisiana

ABSTRACT

The Louisiana Department of Education produces two curriculum guides for use in teaching Louisiana Studies at the eighth grade level. Very little information on Louisiana architecture is included. The Division of Historic Preservation proposed and obtained funds for a cooperative project between themselves and the Department of Education that would add information on Louisiana architecture to that curriculum. The new curriculum was developed during the summer of 1989 and pilot tested during the 1989-1990 school year. Problems encountered will be corrected in the summer of 1990, and the new curriculum will be implemented statewide in the 1990-1991 academic year. The architectural content added to the curriculum covers these areas: (1) the French Creole heritage; (2) plantation life; (3) pioneer settlement; (4) the Victorian era; (5) the coming of mechanization; (6) the new century; and (7) preservation. Information on social history and lifestyle was included whenever possible. This document contains information on the planning, development, funding, and implementation of this project. There is a section on the problems encountered, and recommendations are made for eliminating those problems in future projects of this type. The final section offers 10 strategies for success. The appendix contains the project budget, an eight-item bibliography, and sample pages from the new curriculum guide, including an illustrated vocabulary list and line drawings of various architectural styles. (JB)

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ED314354

THE "LOUISIANA ARCHITECTURE CURRICULUM"

A Briefing Document

prepared for

Leslie P. Tassin

State Historic Preservation Officer

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

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by

Patricia L. Duncan

Architectural Historian
Education Coordinator

November 8, 1989

SO 020 492

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Background:

During the very first in-house discussions concerning the possibility of sponsoring the Louisiana Architecture Curriculum project, Division of Historic Preservation personnel decided that a successful architectural heritage teaching tool could be produced only with the cooperation of Department of Education staff members. However, at that point we had no idea of what, if anything, was already being done in the area of heritage education for Louisiana's school children. Therefore, our first step was to gather information.

A study of the local telephone directory indicated that the Louisiana Department of Education contained a Bureau of Curriculum, Inservice, and Staff Development. A telephone call to this Bureau garnered the information that Louisiana Studies was taught at the eighth grade level and that two curriculum guides ("Louisiana Studies" and "Acadians of Louisiana") were already in existance. Although copies of these guides are usually sold to interested individuals, the Department graciously offered to give one copy of each to the Division as a courtesy to a fellow state agency.

A careful examination of the two guides showed that very little information on Louisiana architecture was included. Although the guides did illustrate some Creole and Upland South house types (through the use of drawings produced by a cultural geographer at Louisiana State University), the information provided was very sketchy and omitted the vast majority of the state's architectural legacy.

At this point we made formal contact with Dr. Helen Brown, Director of the Bureau of Curriculum, Inservice and Staff Development, and presented our idea for a cooperative project to add information on Louisiana's architectural heritage to the eighth grade Louisiana Studies Curriculum. Dr. Brown expressed interest in our proposal and explained the Bureau's procedure for creating and implementing new curriculum materials. As outlined by Dr. Brown, the procedure included six steps:

1) writing of the new curriculum materials by a committee of five teachers chosen from around the state,

2) proofing and editing of the document by education staff members,

3) printing of the document,

4) pilot testing, including an inservice workshop for pilot teachers,

5) correction of problems identified by the pilot teachers during the summer following the pilot testing, and

6) statewide implementation of the curriculum the following academic year.

Although Dr. Brown resigned before the project could be completely implemented, her support was a significant factor in getting the project off the ground.

After Dr. Brown's resignation and the subsequent dissolution of the Curriculum Bureau, responsibility for the Department of Education's role in the project fell to Dr. William Miller, Program Manager of the Social Studies Division. Dr. Miller was also very supportive of the project and contributed materially to its success.

Objective:

1. Although we recognized from the beginning that the Department of Education's goals and objectives for implementing an architectural heritage curriculum project might be different from our own, the Division of Historic Preservation felt it important to verbalize our own purpose and to convey this goal to the teachers who would be writing the new curriculum materials. Our goal and the accompanying rationale were as follows:

> The goal of the "Louisiana Architecture Curriculum" is to provide the state's children with a sense of appreciation, pride, and stewardship for Louisiana's architectural heritage. The structures which remain from the past are more than works of art; they teach us about the past by illustrating the historical, geographical, cultural, and social forces which shaped the state. They also assist in interpreting the lifestyles of our ancestors. In particular, this supplement must emphasize Louisiana's French Creole culture, which makes the state distinct from virtually every other. Along with language, music and food, this unique heritage has an important architectural component which is often ignored. Because Louisiana's children will be the next generation of property owners, it is important that they understand and appreciate the state's architectural heritage and develop an active interest in its preservation.

Budget and Source of Funds

1. The total budget for the Louisiana Architecture Curriculum project is $15,477. Of this amount, the Division of Historic Preservation is providing $7,646 and the Department of Education $7,831. A breakdown of the budget by category is included in the appendix.

2. Because we first approached the Department of Education in the middle of the state's fiscal year, they had very little free funds with which to participate in an unexpected project. For this reason, we planned the project as a matching grant through which the Division of Historic Preservation would provide the majority of the cash needed from the federal survey and planning funds distributed to the state for its grants program each year. The National Park Service ultimately approves how these survey and planning funds are used and allows salaries to be counted as matching funds under certain conditions (see number 1 under the Strategies for Success section). Thus, all of the Division of Historic Preservation's share is cash, while most of the Department of Education's matching contribution is coming from services (especially salaries and the donated services of a heritage education

consultant). The Department of Education's actual cash contribution will be only $1,268, or 8.2% of the project budget. We understand that Louisiana is the first state in the nation to have devised and committed funds to such a cooperative project.

The Curriculum Writing Process in Action:

1. In a preliminary planning meeting, officials of the Department of Education and the Division of Historic Preservation agreed that information on Louisiana's architectural heritage would be provided to teachers and students through a supplement to the eighth grade Louisiana Studies Curriculum Guide. This decision was later amended and the information inserted directly into the larger document. We also believe that Louisiana is the first state to have included such information as an integral part of its statewide public school curriculum.

2. Because many of the grant participants were unfamiliar with architectural concepts, the Department of Education asked the Division of Historic Preservation to prepare educational packets on Louisiana architecture. These packets were sent to selected teachers approximately three weeks before the actual writing process began. Because of a serious lack of materials on Louisiana architecture, Division staff members had to write approximately a third of the packet materials themselves.

3. On July 17-21, 1989, a curriculum development committee consisting of five teachers selected by the Department of Education's Bureau of Curriculum, Inservice, and Staff Development from around the state met in Baton Rouge. Their tasks were to identify significant architectural content, choose illustrations, write corresponding objectives, develop appropriate student learning activities, and compile a suitable vocabulary list and bibliography. Maurie Van Buren, a professional heritage education specialist, and Jonathan Fricker and Patricia Duncan of the Division of Historic Preservation staff were available to assist in these tasks. Van Buren's role was to excite the teachers about the prospect of teaching architectural heritage and to discuss successful teaching strategies. Unfortunately, the teachers were unable to complete the curriculum writing process during the allocated five days (see number 1 under the Problems section below.) As a result, Dr. William Miller and Patricia Duncan had to finish the document. Because Miller had other responsibilities and could not work on the project full time, it took until late October to complete this work.

4. Printing of the completed document and production of the accompanying transparencies occurred in early November.

5. As discussed above, any major change to a curriculum guide is pilot-tested before the document is distributed for statewide use. Piloting generally takes place in fifteen selected parishes from across the state, with two teachers participating from each parish for a total of thirty teachers. On November 6 and 7, 1989, inservice workshops were held to introduce these teachers to the new material. In order to make

it easier for teachers from around the state to attend, the November 6 session was held in Alexandria and the November 7 meeting in Baton Rouge.

6. After the inservice sessions, the teachers took the new curriculum document (including the architectural heritage materials) back to their classrooms and began teaching with them. They will be expected to provide evaluation information to the Department of Education at the end of the school year.

7. During the summer of 1990, any problems which the teachers have discovered in the document will be corrected and the new curriculum will be implemented statewide in the 1990/91 academic year.

Content Areas

1. Due to the existance of our Comprehensive Plan, the Division of Historic Preservation already had identified important developmental themes within Louisiana's history before the project began. We knew which of these themes could be illustrated by standing structures and which themes no longer had related structures remaining in the landscape. When we compared these themes to the Department of Education's "Louisiana Studies" Curriculum Guide, we found that, with some repackaging, they fit within the historical chronology currently being presented to eighth grade students.

2. We made the decision to include only the architectural styles which gained substantial popularity in Louisiana. Thus, certain styles which were popular elsewhere in the nation are excluded from our curriculum. Because it is possible that students and teachers may find isolated examples of these less popular styles in their communities, our bibliography includes books which can assist them in identifying these styles.

3. Early in the planning process, colleagues in the preservation community who are also educators suggested that we include information on social history and lifestyle in the curriculum. We attempted to do so whenever possible.

4. Overviews describing our content areas are included in the Appendix. The specific content areas are:

   A. The French Creole Heritage

      (includes Creole and Acadian architecture and the respective lifestyles of these peoples)

   B. Plantation Life

      (includes the architecture of the "big house" i.e. Greek Revival and outbuildings such as quarters houses, barns, outhouses)

C. Pioneer Settlement

(focuses on the Anglo Upland South culture which settled in North Louisiana and the Florida Parishes)

D. The Victorian Era

(includes the Gothic Revival, Italianate, Eastlake, and Queen Anne architectural styles and information on how technological changes affected housing)

E. The Coming of Mechanization

(includes information on how improved transportation i.e. the steamboat and railroads, the oil boom, the lumber boom, and the rice boom in Southwestern Louisiana contributed new kinds of buildings to the landscape)

F. The New Century

(includes the Colonial Revival, Bungalow, Foursquare, Tudor, and Spanish Colonial/Mission styles as well as information on how scientific advancements and changes in taste affected homes)

G. Caring for Our Heritage

(includes a discussion of reasons for preservation, threats to our heritage, and preservation strategies as well as an introduction to the preservation community)

Problems, or What Not To Do

1. We experienced a breakdown in communication which led to problems during the initial stage of the project. The Department of Education originally insisted on serving as the "go between" to contact the teachers who would write the new curriculum. However, after Dr. Brown's resignation this responsibility was not reassigned to another person. As a result, the teachers were never informed that they were to read in advance the large packet of preparatory materials the Division prepared for them. In addition, some of the teachers' home addresses were unavailable and the packets were mailed to them at their schools. Since the mail out took place in the summer, these individuals never received the packets. These two problems necessitated the teachers spending valuable writing time reading the materials before they could begin to make decisions concerning the new curriculum. In some cases, they never gained a complete grasp of the material with which they were dealing.

   Recommendation: Assign a specific person to coordinate all communication between grant participants. Insist upon receiving copies of all correspondence so that you can be sure the required information is going out to all interested parties in a timely manner.

2. The resignation of the Director of the Bureau of Curriculum, Inservice and Staff Development within the Department of Education resulted in delays in editing, printing, and pilot testing the new document. As a result, it is possible that the first section on the French Creole Heritage may not undergo pilot testing. The Department of Education has assured us that at least a few teachers will be asked to teach lessons on this unit so that some evaluation information can be obtained.

   Recommendation: A longer planning process (lead time) might help to eliminate problems such as this in future projects.

3. We suffered a substantial rise in printing costs between the time the budget was written and the time printing began. This caused Education officials to reduce the number of copies originally planned from 100 to 50 or 60. As a result, we will not have the extra copies to work with which we had hoped to have.

   Recommendation: Be more careful in budget planning. Consider the possibility of inflation and, if possible, obtain written confirmation of all charges early in the project.

4. Illustrations proved to be a major problem. In order to keep costs down, we decided to use lined drawings which could be converted to transparencies. Later we also decided that illustrating the architectural vocabulary was an absolute necessity. However, we found that no uncopyrighted drawings of Louisiana architecture were available and our budget did not have extra funds for the purchase of illustrations. We solved this problem partly through luck when an interested volunteer from the private sector agreed to provide the drawings to be converted into transparencies. A member of our staff had to draw the vocabulary illustrations after regular business hours.

   Recommendation: Plan for whatever type of illustrations you want early in the project and be sure to budget enough money to either purchase or produce them.

5. The lack of support materials to share with teachers is also a problem. No books (other than "coffee table" publications with nice pictures but lacking significant text) on Louisiana architecture exist. In addition, Louisiana history books tend to focus on politics and military history, leaving out almost everything else. We also lack journal articles, filmstrips, videos, slides, and prepared lesson plans which could be useful to teachers. Unfortunately, we have no funds or staff to develop such materials at this time.

   Recommendation: In states where appropriate support materials are lacking, try to include the development of such materials as part of the overall project. It is understood that it will take time to create a good set of support materials, but a start must be made. One can and should continue to upgrade this initial collection.

6. Even if adequate support materials existed or could be developed, the Louisiana Department of Education currently has no successful method of distributing such materials to teachers. We are told that materials often sit on a principal's desk and never reach the classroom teachers in the trenches.

   Recommendation: Consider methods for distributing materials early in the planning process and, if necessary, allocate funds to assist in product dissemination. Include officials of the state's Department of Education and classroom teachers in the planning process.

7. The architecture curriculum as now written emphasizes houses and largely ignores the commercial, social, and institutional structures which also have been important to society over the years. This omission was not a deliberate decision on our part; we simply could not devise a good way to introduce this material into the Louisiana Studies curriculum as it is now organized. We also found it difficult to insert the discussion on mechanization into the curriculum since one of the transportation systems discussed developed well before the other aspects of the Coming of Mechanization.

   Recommendation: Attempt to cover all aspects (commerical, social, and institutional as well as domestic) of the state's or region's architecture in the curriculum project. If this information does not easily fall into the larger curriculum document with which you are working, consult appropriate experts for advice.

8. Although time for proofreading for typographical and format errors was originally built into the project, the final proofing was sacrificed due to the delays experienced by the project and the need to get the document into the field. We had made every effort to proof as the curriculum production process progressed but, as with all documents, some errors were discovered after printing was completed.

   Recommendation: Build proofing time into the project's timetable from the beginning and make every attempt to stay on schedule so that the final proofreading will not be sacrificed. Have someone who has not worked directly with the project conduct this final proofing; persons close to the project naturally miss errors that other persons will see.

Strateties for Success:

1. Because funds for heritage education projects are not readily available, we recommend that, whenever possible, State Historic Preservation Offices take the initiative in starting and funding these programs. Each state administers a grants program whose funds come from federal survey and planning monies administered and distributed by the National Park Service on an annual basis. Education is one of the topics for which such grants can be made. Although the Park Service requires that each grant be matched dollar per dollar, it also allows grant recipients to use the salaries of grant team members as part of the match. The only stipulations are as follows: 1) the salaries being counted toward the match must come totally from non-federal funds

and 2) the head of the agency receiving the grant must stipulate in writing that a given percentage of the grant participant's time is being devoted to the specific grant project being funded. This strategy allows agencies with little money but much needed expertise to cooperate in heritage education projects and, in some cases, may be the only way to ensure the funding of such projects.

2. Include educators in the planning of the architectural heritage materials from the beginning. In most cases, architectural historians and preservationists know very little about education and teachers know next to nothing about architecture. By cooperating, the two groups can produce a successful teaching tool. In addition, this strategy avoids any problems or resentments which might occur if preservationists create their own tool and then insist that educators use it without prior input.

3. Do your homework. Before approaching Education personnel with a concrete proposal, attempt to look over the appropriate already existing curriculum documents to see what, if anything, is being done in the area of heritage education.

4. Allow plenty of planning or lead time before the actual work of curriculum development starts. Try to examine all aspects of the project during the planning period so that you won't be met with unpleasant surprises.

5. Because the educators probably will not be familiar with your state's architectural history, preservationists and architectural historians should be prepared to take a very active role in the entire curriculum development process. You can count on the project taking much more of your time than whatever you originally anticipated.

6. When planning your architectural heritage content, focus only on your state's or region's most important historical themes, package them concisely and, if possible, make them fit into curriculum documents already in use.

7. Include inservice programs for teachers as an integral part of the overall curriculum project. As in the case of the teachers who write the curriculum document, the Social Studies teachers out in the field probably will know little or nothing about architecture and will need help in understanding the new materials before presenting them to students. Inservice workshops will also serve the purpose of generating excitement about the curriculum on the part of the teachers.

8. Be flexible and open to change as the project develops. Flexibility and change can lead to a better curriculum document.

9. Retain the right to review and approve both the draft copy and the final document in order to discover and correct errors, omissions, etc.

10. Creating a successful heritage education teaching tool is a long-term commitment. Your first draft will probably not be everything you want it to be, but you can always build on it until it reaches the level of

quality and comprehensiveness you desire. Be prepared to continue your involvement in the project for whatever period of time it takes to achieve a quality teaching tool and create a body of appropriate supporting materials.

FOR FURTHER INFORMATION, PLEASE FEEL FREE TO CONTACT:

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DEPARTMENT OF EDUCATION

LOUISIANA ARCHITECTURE SUPPLEMENT
TO CURRICULUM GUIDE

July 1, 1989 through June 30, 1990

APPROVED BUDGET

	GRANT AMT	MATCH AMT	TOTAL AMT
PERSONNEL			
Principal Investigators			
Dr. William Miller (7.5%)		$ 2,500	$ 2,500
Mr. Roy Coats (10%)		2,500	2,500
Clerical		1,000	1,000
Consultant			
Maurie Van Buren		563	563
TRAVEL			
Mileage (8,780 miles @ .205/mile)	$ 1,800		1,800
Lodging (37 nights @ $40 + tax)	1,589		1,589
Meals (37 days @ $18/day)	675		675
Airfare (Consultant)	250		250
PRINTING AND COPYING		350	350
TRANSPARENCIES & DUPLICATION	282	468	750
HONORARIUMS TO TEACHERS	2,750		2,750
CONFERENCE EXPENSES	300	450	750
TOTAL PROJECT COSTS	$ 7,646	$ 7,831	$15,477

HISTORIC PRESERVATION GRANT AMOUNT - $7,646
NON-FEDERAL MATCHING SHARE - $7,831

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Plantation Life

Agriculture has been an integral part of the development and growth of Louisiana. Because agriculture was so important, the development of the plantation system was of the utmost importance. The plantation system really came to life in the decades just prior to the Civil War. The most prominent architectural style during this period was the Greek Revival. The development of Greek architecture during this period has roots in both archaeology and politics. The nationalistic fervor and the democratic movement of the period caused many to admire ancient Greece, which was then struggling for independence from the Turks. Consequently, the majority of the plantation houses were built in the style of the architecture of ancient Greece. The Greek Revival style was slow to develop in the South, but once established it grew rapidly. It became the chosen style for aristocratic plantation houses and had an important impact on the great plantations. Carpenter's guides and pattern books helped spread the Greek Revival style. Greek Revival architecture became so popular in the last three decades prior to the Civil War that it is sometimes referred to as the National Style. Southern Greek Revival Mansions have been called in the current century by the historical misnomer--"Southern Colonial" houses.

Not every plantation had a great house. Indeed, some plantation houses were rather humble, even by middle class standards today. But every plantation had a series of outbuildings or support structures which made the plantation work and produce its cash crop, i.e., either cotton or sugar cane. Somewhere behind the main plantation house would be a row or two of slave quarters plus an overseer's house. There would also be mule barns, a cotton gin or sugar house (where sugar cane was ground and processed into raw granulated sugar), and, often, a cotton press where cotton was compressed into 400 pound bales. Nearer the main house would be a carriage house, kitchen, cook's house, wash house, and sometimes a smoke house. As one French visitor to early nineteenth century Louisiana remarked, "Plantations resemble villages because the planter has a separate building for everything."

Typical plantations had anywhere from 9 or 10 to 25 slaves. Mainly, the slaves were field hands who planted and picked the cotton or cut the sugar cane. A few might be skilled in blacksmithing or other manual arts. Larger planters might have 50 or more slaves. The largest slave holding in Louisiana was just under a thousand--Houmas House. Wealthier planters often owned several plantations but had a permanent residence at only one. Ancillary properties such as this were usually administered by a paid overseer. Generally speaking, slaves were worse off materially in the cases of absentee ownership.

Plantation produce was either shipped directly by steamboat from the plantation dock or carted to interior ports where it would be loaded onto steamboats. Then it would be shipped to New Orleans and sold through factoring houses. Often factors (brokers) made more money from the crop than the planter.

II. Plantation Life

A. Antebellum Louisiana Architecture

1. Types

a. Stereotypical two story with giant columns

b. One and one-half story galleried cottage (more popular)

c. Associated outbuildings: barn, privy, slave quarters, sugar mills, cotton gins, cook's house, kitchen, wash house, utility buildings, carriage house, stable, overseer's house, etc.

2. Features of Greek Revival Architecture
    a. Exterior
        1) Houses of different sizes, shapes, and degrees of luxury
        2) Houses usually white with green shutters
        3) Narrow clapboard widely used for siding
        4) Houses usually symmetrical
        5) Houses usually lack pediments but instead have galleries on at least the front
        6) Monumental entrances with transom and sidelights
        7) Columns
            a. Doric
            b. Ionic
            c. Corinthian
            d. Fluting frequently unaffordable
            e. Boxed rectangular columns with Doric capitals were easier to build and were less expensive than fully rounded columns
            f. Peripteral mode
        8) Six-over-six windows common
    b. Interior
        1) Walls were generally bare
        2) Ceilings were ornamented with plaster cornices and medallions
        3) Heavily proportioned mantles usually echo style of gallery
        4) Interiors were usually sparsely furnished

B. Social aspects of Greek Revival period
    1. Symbol that society could combine ideals of liberty with slavery
    2. Symbol of southern conservatism and maintenance of rigid class patterns
    3. House of the antebellum planters
    4. Many of the larger planters only lived on their plantations for short periods and spent the rest of the time in their town homes
    5. Plantation slaves:
        a. Lived on a level of comfort equivalent to poor whites of the time
        b. Typically not used for hazardous work because of their economic value
        c. Slaves generally worse off in cases of absentee ownership
        d. Owner attitudes varied; some exercised paternalism, others involved themselves in practices such as selling children away from their parents at a young age
        e. Some slaves were skilled craftsmen who assisted in the construction of buildings
        f. Some slaves were sometimes owned by contractors or leased by their owners to other plantation owners who were building houses, mills, and other

structures

C. Characteristics of plantation outbuildings and support structures
   1. Plantation houses always had associated functional outbuildings.
   2. All were very plain and utilitarian; many were poorly constructed and did not survive.
   3. Most had dirt floors, roofs made from strips of bark
   4. Glassless windows with crude shutters
   5. Quarters houses generally set in a single or double row at some distance from the main house but near the overseer's house
   6. Barns usually located in a separate section from the main house

Suggested Activities for Historical Preservation

1. Conduct individual student architectural surveys of their own homes. Use the visual survey form appended to this Guide to assist students. The survey should include information about the site, plan, roof, windows, structure, porch, and any particularly interesting architectural features.

2. Have students draw or construct a house, building, or structure from a particular era/period. Include the distinctive features associated with the architecture of the era.

3. Develop a historical preservation book for an era or period using student drawings of homes, buildings, or structures of the era or period. Later, compile the units into a single document describing the architectural history of Louisiana.

4. Conduct an inquiry lesson on the advantages or disadvantages of a particular style of house. Gather and analyze data concerning the style. Consider such things as initial cost, construction, function, space, aesthetic appeal, location, geographic advantages, costs of maintaining the house, and other considerations.

5. Write a newspaper ad from the perspective of the house. Describe the kind of people the house would like to have as owners or renters. List and describe the kinds of features you can offer to a perspective family.

6. Create a series of mathematical problems which involve houses, buildings, or architectural features. For example, create problems which require the calculation of square footage in a house, the cost of various kinds of materials, operating costs for utilities, etc.

7. Create a collage/mobile/bulletin board of architectural styles found in available magazines, advertising brochure, or other print material.

8. Role play a salesman selling a house to potential buyers. Describe the house to the buyers using the various features associated with the particular style of the house. Use the visual survey form to assist with the identification.

9. Create an annotated time line of the major events associated with a particular architectural era or period. List any significant factors which influenced the architectural style. Use the time line to initiate a discussion of the reasons for these features and their effects upon the state.

10. Design an architectural history map of Louisiana showing where various types of architecture can be found. Use appropriate symbols for the map to indicate the locations of structures with this style or features. Discuss patterns which emerge from the maps and generate hypotheses which might explain these patterns.

11. Invite community members to serve on a panel concerning historic preservation, Louisiana architecture, home construction, or a specific architectural period.. Panel members could include a carpenter, draftsman, architect, historian, or historical preservationist. Depending on the composition of the panel, direct the discussion to the history, design, features, craftsmanship, or carpentry skills related to home construction in Louisiana.

12. Role play an interview with a building. Have one student interview a person pretending to be a building. Ask questions concerning the buildings age, characteristics, function, most unique features, and value to people.

13. Produce a video tape program on historic preservation featuring structures found in your community. Develop a script which documents a particular period, architectural style, or set of architectural features.

14. Create a community, neighborhood, or family housing history. Use family photographs or other community resources for the necessary photographs. Use student compositions to describe the photographs or resources. Identify any changes in the neighborhood and why these changes may have occurred.

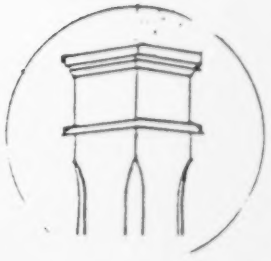
15. Create an oral history of your community using photographs and interviews with various community members. Use their recollections and memories of your community to develop a history of your community.

16. Create a historic preservation museum in the classroom featuring pictures, floor plans, or materials from historic houses or building in your community.

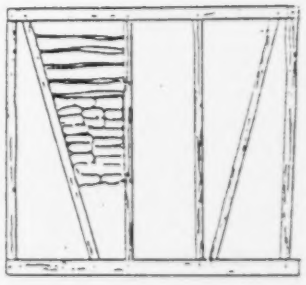
Baluster: A miniature column or other form of upright which, in series, supports a stair handrail or porch railing.

Beveled glass: Decorative glass with thick panes cut and beveled (cut at a 45 degree angle) on the edges to create a prism-like effect.

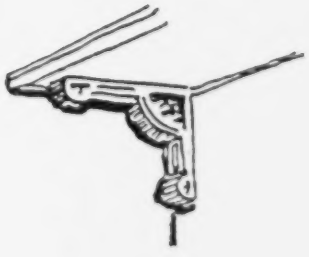
Boxed column: A supporting column which is square shaped rather than circular, usually with a Doric capital.



Bousillage: A mixture of Spanish moss, mud and sometimes animal hair which was placed between wooden timbers to create the walls of Creole houses.

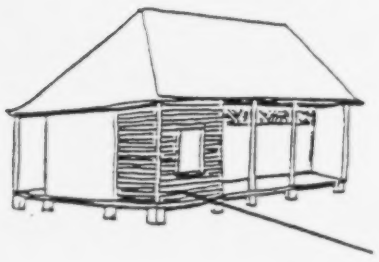


Bracket: An overhanging supporting member which projects from beneath a shelf, cornice or eave. Brackets are sometimes in the shape of an inverted L and are often used as decoration.

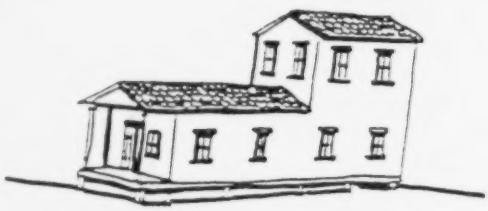


Buttress: In Gothic architecture, a thickening outjutting of the wall to support an overhead beam or roof arch.

Cabinets: Small enclosed areas at one or both ends of the rear gallery of a Creole house. Cabinets were used for storage or as small bedrooms or sitting rooms.

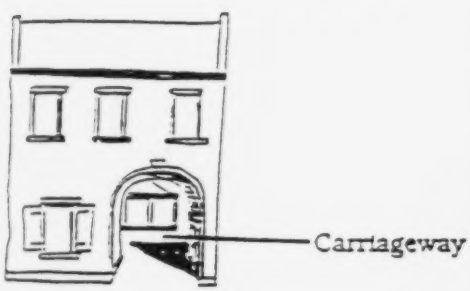


Camelback: A shotgun type house with a two room, two story section at the rear above the back two rooms; associated primarily with New Orleans but occasionally found in other areas.

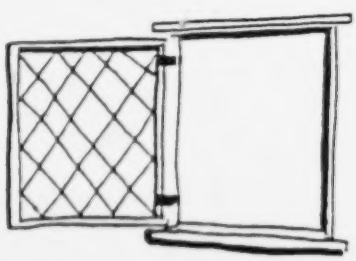


Capital: Topmost member of a column or pilaster. It is usually decorated and may support an architrave or entablature.

Carriageway: Open passageway connecting the street to the rear courtyard of a Creole townhouse.

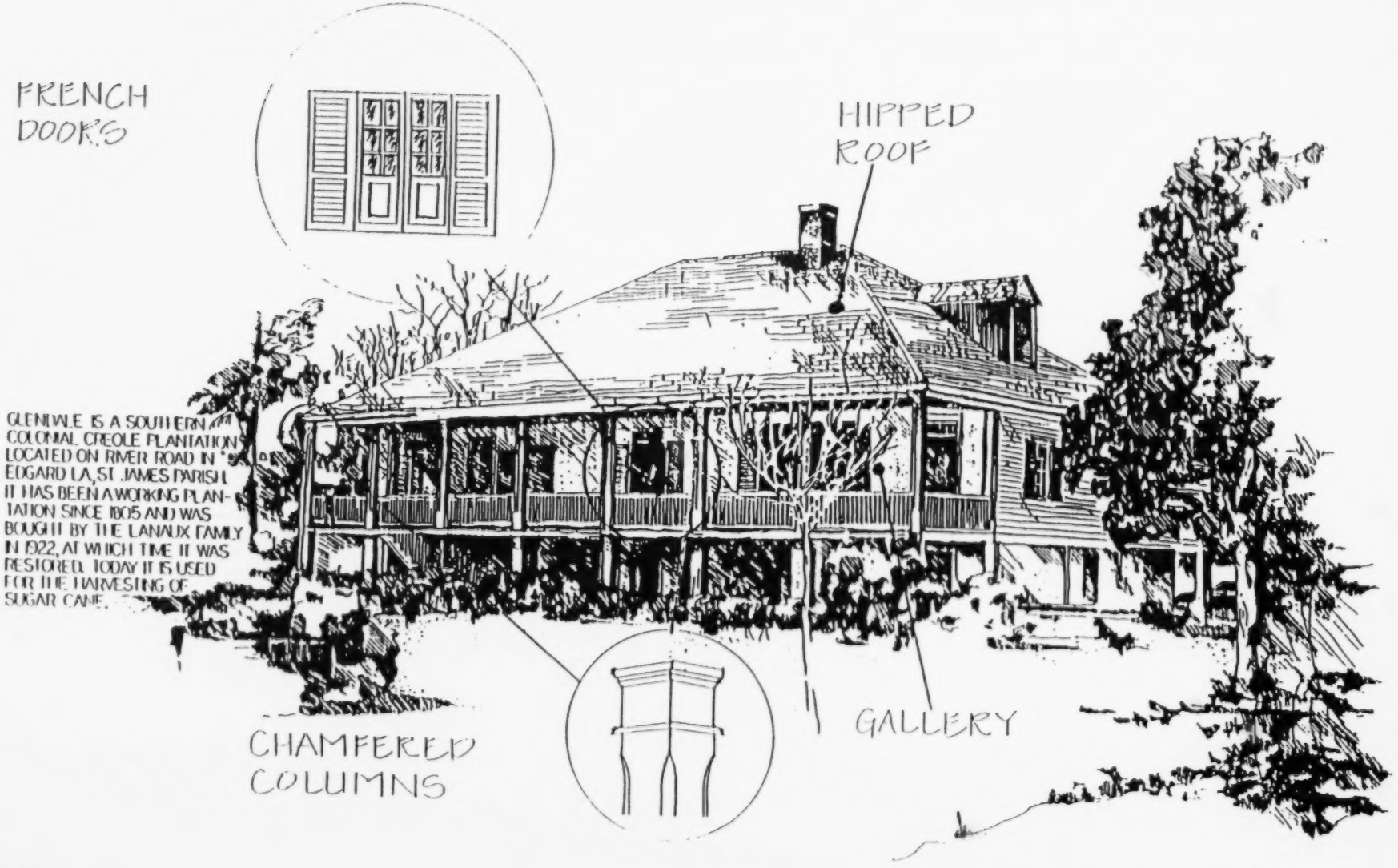


Casement window: A window which swings open like a door.



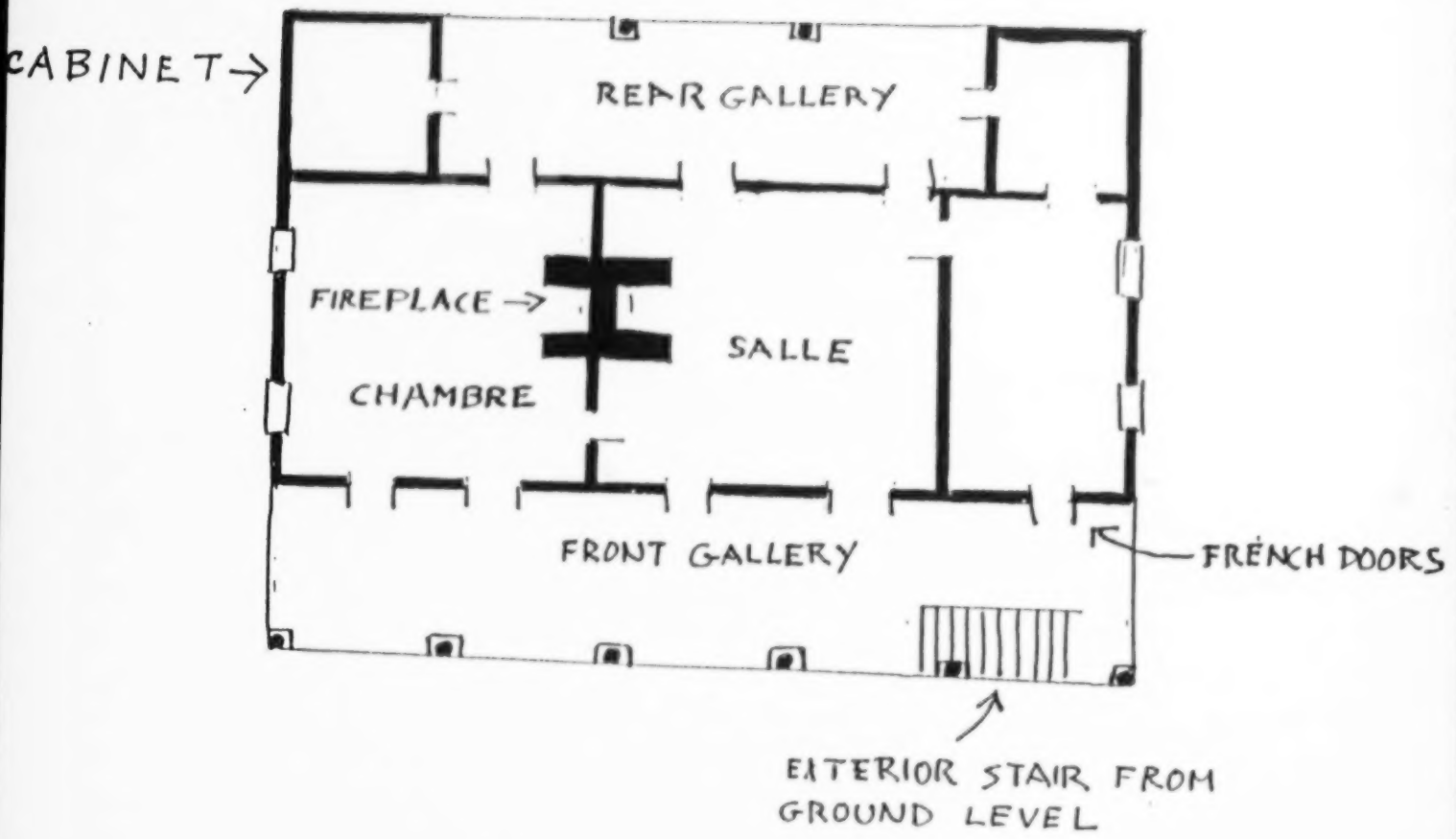
The French Creole Heritage
1.3

Raised Creole Plantation
(1802)


FRENCH DOORS
HIPPED ROOF
GLENWILE IS A SOUTHERN COLONIAL CREOLE PLANTATION LOCATED ON RIVER ROAD IN EDGARD LA, ST. JAMES PARISH. IT HAS BEEN A WORKING PLANTATION SINCE 1805 AND WAS BOUGHT BY THE LANAUX FAMILY IN 1922, AT WHICH TIME IT WAS RESTORED. TODAY IT IS USED FOR THE HARVESTING OF SUGAR CANE.
CHAMFERED COLUMNS
GALLERY

The French Creole Heritage
1.5

Creole Floorplan



Pioneer Settlement
2.3

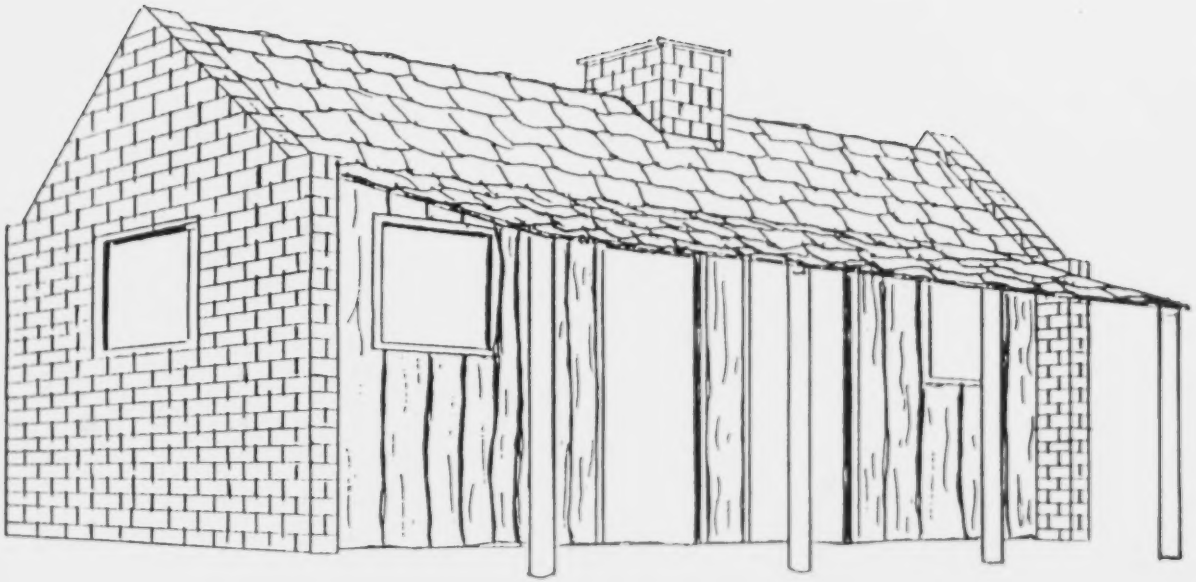
Dogtrot

Plantation Life
3.1

Greek Revival Galleried Cottage
1850

Plantation Life
3.4

Quarters



SLAVE QUARTERS
1800 - 1860

Victorian Era
4.2

Queen Anne House

Victorian Era
4.6

Shotgun House

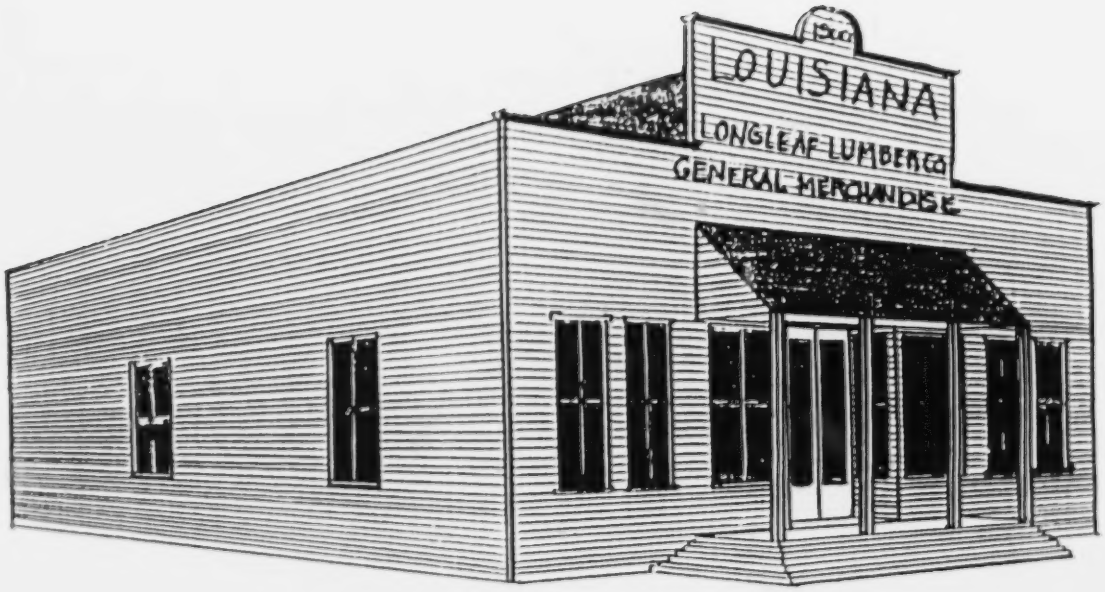
Coming of Mechanization
5.1

Depot

TRAIN DEPOT

Coming of Mechanization
5.5

Lumber Mill Town Commissary



The New Century
6.3

Bungalow

BUNGALOW